



A Cultural Narrative

**For the University of Canterbury
Masterplan process 2015**

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Whakatūwhera – Opening

I whānau au ki Kaiapoi Pā, ko 'Ka-whakaputaputa' te ikoa o te whare i whānau ai au.

Ko te pā tūturu tēnei o Ngāi Tahu i tēnei motu ko Kaiapoi.

*Ko Tū-rākau-tahi te tipuna nāna i noho Kaiapoi,
nāna i pupuri tēnei pā, puta noa ki ōna rohe.*

*Ko tōna tuakana ko Tāne-tiki, hoki tētahi ko Hāmua,
me tō rātau taina ko Moki,*

kua mate atu i mua i te taeka ki Kaiapoi.

Ko Natanahira Waruwarutu tōku ikoa.

Nau mai ki tōku kaika.

I was born at Kaiapoi Pā and the name of the house I was born in was 'Ka-whaka-putaputa.' The principal fort of Ngāi Tahu for this island was Kaiapoi. Tū-rākau-tahi was the ancestor and it was he who occupied Kaiapoi and who had possession of this fort and the surrounding area. His elder brother was Tāne-tiki and another was Hāmua and their younger brother was Moki, who had died before they reached Kaiapoi.¹ My name is Natanahira Waruwarutu. Welcome to my home.

This document is provided as a cultural narrative to accompany the University of Canterbury's Masterplan. It provides a brief insight into what is important to mana whenua, Ngāi Tūāhuriri, and how that might manifest itself at the University. It is not intended to be the definitive answer to all questions pertaining to mana whenua aspirations and desire for engagement. Rather, this document focuses on giving a glimpse through a cultural lens. Further work will be required to provide specific advice and assistance for individual spaces and buildings.

At the time of preparing this document the masterplanning process had already been in progress for some time. Over a series of brief meetings and private conversations, a summary of the masterplan was conveyed verbally, accompanied by limited visual aids. Additional paperwork pertaining to various components of the master plan was also sourced to try and get a gauge of the bigger picture. I have today, two days before completing this document, just received a copy of the masterplan. I will not have the opportunity to spend any significant amount of time digesting it and rewriting this text to address it. Therefore, should there be contradictory or duplicate information or I have made weird and wonderful assumptions in this document, I apologise.

¹ (Tau T. M., 2011)

Māori words and concepts are used extensively throughout the document. Where possible definitions or translations have been accommodated within the text. A brief glossary has also been provided at the end.

This document has been prepared on behalf of mana whenua, Ngāi Tūāhuriri and in consultation with the Ngāi Tahu Research Centre and the staff of the Māori Development Team.

“...The cultural values and beliefs that underlie Ngāi Tahu’s interpretation of the world mean that if we are to fully appreciate the past, then we must understand the cultural filter Ngāi Tahu uses to both record and relay its history.”²

The Approach

This is a living document. This is the first draft. There are likely to be revisions and edits over the coming weeks as further consultation occurs.

The following process was undertaken to get this document to this point.

1. Scoping the cultural narrative project;
2. Gathering of information from trusted references and sources;
3. Brief consultation with the Ngāi Tahu Research Centre and University staff, and;
4. Brief consultation with the mana whenua trust, Matapopore Charitable Trust.

Ongoing consultations and a refinement of the purpose of the cultural narrative will ensure that the final document truly reflects mana whenua aspirations for a collaborative approach to the exciting opportunities ahead of the University.

Whakapapa – Our genealogy

Ngāi Tahu is the main iwi in the South Island. Its tribal boundaries are from Kahurangi and Cape Campbell southwards. The Marlborough region resides under the mana of Te Tau iwi.

Ngāi Tahu comprises of a collective of individuals who descend from five primary hapū.

1. Ngāti Kurī
2. Ngāti Irakehu
3. Ngāti Huirapa
4. Ngāi Tūāhuriri
5. Ngāi Te Ruahikihiki

Hapū are kinship groups or sub tribes usually made up of several generations of kin who share descent from a common ancestor.

² (Tau R. T., 2003)

The five hapū trace their descent back to three main strands of genealogy – Waitaha, Ngāti Mamoe and Ngāi Tahu. After generations of intermarriage, warfare, amalgamation and migration, the three strands merged and are now most commonly referred to as Ngāi Tahu.

Today Ngāi Tahu operates as a collective of 18 individual rūnanga or tribal councils. Each of those councils elects a representative to sit on the main Ngāi Tahu tribal council, Te Rūnanga o Ngāi Tahu.

Te Rūnanga o Ngāi Tahu is the mandated iwi authority established under section 6 of the Te Rūnanga o Ngāi Tahu Act 1996. It is supported by a corporate entity that acts as the secretariat and administrative arm of the iwi.

Te Ngāi Tūāhuriri Rūnanga is one of the eighteen rūnanga. They are mana whenua for Christchurch. Their mana centres on Tuahiwi (in North Canterbury) and extends from the Hurinui River to the Hakatere River and inland to the main divide.

Mana whenua refers to the mana or 'authority' held by the local hapū or iwi over the land. This authority is inherited and is also based upon the continued occupation of, and care of, the land for several generations.

Ngāi Tūāhuriri are mana whenua for Christchurch city. They are responsible for determining the appropriate protocols and customs for this area.

Mauri – Our values

“E hoa, mā, e kā uri whakatipu i muri nei....atawhaitia kā oraka mai o ētahi kāika, whakaputa mai ana kia koutou, koi peenei kia koutou; ahakoa pākehātia, kia raketira e whakahaere maa koutou”

“My friends and my descendants who follow after me.... always care for those who come to you from their villages seeking your charity lest this happen to you; even though you may become the same as the pākehā (Europeans), always conduct yourselves as chiefs, with grace and charity”.

An ōhākī (dying wish) from Waruwarutu, an ancestor of Ngāi Tūāhuriri.

Matapopore Charitable Trust was established to represent the interests of Ngāi Tūāhuriri in the Christchurch city rebuild. The Trust works closely with the Christchurch City Council and CERA in the Christchurch city development.

Following are the Trust’s values. The way they think, the manner in which they engage and the criteria by which they test all projects are governed by these values. These values reflect those of Ngāi Tūāhuriri.

Mauri refers to the spark of life, the active component that indicates the person is alive. Māori worldview will say that all things animate and inanimate have a mauri, a living force, a reason for its existence.

Whakapapa in a literal sense is to connect with the earth. It represents both a genealogical connection between people and between people and place. Enhancing and strengthening relationships, drawing from the past and bringing it into a contemporary context, and, developing better approaches for a sustainable future are all elements of whakapapa.

Manaakitanga talks about our ability to care for and look after our manuhiri, to be able to provide for them and keep them and the wider community safe. It embodies all of the responsibilities, expectations and behaviours of being a good host.

Mahinga kai, traditional customary food gathering, encompasses the places where natural resources were obtained; the resources themselves; and the practices and principles that guided how those resources were harvested and managed.



Mana Motuhake is described as the ‘maintenance of tribal identity’ and as mana ‘through self-determination and control over one’s destiny.’ This value recognizes that mana whenua view the world through a cultural lens. A lens based on their history, their customs and their unique authority to lay claim to this place.

Ture Wairua refers to the spiritual dimension of beliefs and faith. It acknowledges a collective understanding of a greater power or powers, it recognizes that everyone and everything has a mauri and a purpose. Spirituality, in whatever form, brings about a sense of connection. It can aid to form a common understanding and community.

Tāhuhu kōrero – Our stories

For thousands of years we have been told stories. Stories and the art of telling stories play a significant role in describing and understanding our world. They engage people, their minds, their imaginations, their values and their emotions. They provide a common ground.

For Ngāi Tūāhuriri, stories lay the foundation of our world. Through stories we learn about ourselves, our connection to Papatuanuku (mother earth), Ranginui (sky father) and all creatures.

Following are a series of stories that talk about the creation of our world. You may have heard other versions of these stories. What you will find here are based upon oral traditions passed

down by our Ngāi Tūāhuriri and Ngāi Tahu ancestors. As with all good stories there are embellishments and a degree of super naturalness. The key though is the underlying messages.

Ki te whaiiao ki te ao marama – Creation stories

There are many versions of the Māori creation story. Most commonly known is the Rangī and Papa story. Ngāi Tahu have a slightly different version. What isn't commonly known is that Ranginui had several wives. His first wife was Pokoharuatēpō. As the mother of Aoraki, she became an important figure in Ngāi Tahu history. The Aoraki tradition talks about the formation of the South Island.

Lets start with the Ranginui and Papatuanuku story first and then the Ranginui and Pokoharuatēpō story.

Ranginui and Papatuanuku

In the beginning there was no sky, no sea, no earth and no Gods. There was only darkness, only Te Kore, the Nothingness. From this nothingness came the primal parents Papatuanuku, Earth mother, and Ranginui, Sky father.

When Ranginui first fell in love with Papatuanuku she belonged to another, his name was Takaroa. While Tangaroa was away, Ranginui decided to take Papatuanuku for his wife.

When Tangaroa finally returned he found his wife was with another man. Feeling betrayed and angry he challenged Ranginui to a battle. Tangaroa was a strong warrior and soon he got the better of Ranginui, spearing him in the buttocks and paralyzing him.³

And so it was that wounded and broken, Ranginui clung to his beloved Papatuanuku. Locked in a tight embrace, an embrace so tight that the rays of the sun and the light of the moon could not penetrate between them. All of their children were caught in the darkness of this eternal embrace, in complete darkness.

Eventually the older children decided to separate their parents. They considered for a long time - should Rangī and Papa be killed? Or shall they be forced to separate?



Finally, Tūmatauenga, the god of War, said "Let us kill our parents". However, Tānemahuta, the god of man and forests, and all which inhabits the forests, thought that Ranginui and Papatuanuku should be separated. He thought that Ranginui should go up above, to the sky, and that Papatuanuku should go below, to dwell on earth. All the children, including Tūmatauenga, the God of War, agreed with Tānemahuta.

One by one the children tried to separate their parents.

³ (Tiramorehu, 1987)

Lastly Tānemahuta rose. Strong as the kauri tree, he placed his shoulders against his mother Papatuanuku and his feet against his father Ranginui, and he pushed hard, for a very long time, straining and heaving all the while.

After a long time Tānemahuta finally managed to separate Ranginui and Papatuanuku. He then rested a support post on Papatuanuku and propped up Ranginui. That post was called Poutūterangi. This giant post was made up of 10 joints or heavens.

Now that the separation of Papatuanuku and Ranginui was complete, and there was a sky and an earth, for the first time the children saw the light of day.

Tānemahuta was not yet finished. Now that his parents could be seen, everyone could see they were naked. So he climbed up into the heavens and asked his brothers for help. One brother, Rehua gave him seeds and told him to plant them in Papatuanuku. Soon earth mother was clothed.

Searching high and low, finally Tānemahuta heard that his brother Wehīnuīamamao had captured the stars and had them hidden under some mats.

Upon finding his brother Tānemahuta said, “I have come here for the things you have found. I have come to get these things to adorn our father, who is standing there naked.”⁴

Wehīnuīamamao gave the stars. Tānemahuta knew they would make a fine cloak for his father. Grabbing the stars he flung them into the heavens. There were so many that it took some time for him to dress his father but in the end Tānemahuta was pleased with the result.

Now that both parents were dressed so Tānemahuta set about creating the first woman, Hīnetitama.



⁴ (Tiramorehu, 1987)

Aoraki

From the nothingness came Te Mākū who coupled with Mahoranuiatea. From this union came Rakinui, Sky father. Ranganui married a woman called Pokoharuatēpō. From this union came Aoraki, Rakirua, Rakiroa and Rarakiroa. This is their story.

Aoraki and his brothers lived in the heaven. One day Aoraki along with his brothers decided to visit their step-mother Papatuanuku. So down through the heavens they travelled in their canoe. Arriving on the earth they set out to explore the land and seas.

After a time the brothers decided they should find themselves some food and then return to the heavens. They took their canoe and found a good fishing ground, lowering their hooks and waited. Time ticked by and no fish come biting. The brothers got hungrier and hungrier. Eventually they were so hungry they decided it was time to go home, back to the heavens.

The brothers readied their canoe and Aoraki began to recite the karakia (incantation) to take their magical canoe back up into the heavens. The brothers were so hungry, tired and disappointed that they began to grumble. Soon the grumbling turned to fighting. Although Aoraki tried his hardest to continue with his karakia, the brothers fighting distracted him and he lost his concentration. He fumbled through part of the karakia, making a fatal error.

The canoe crashed back down to the earth. Parts of it breaking off and landing scattered across the sea. The canoe overturned. It was a terrible disaster. The four brothers managed to save themselves by climbing on top of the upturned canoe. And although Aoraki tried and tried to fix the error in the karakia, nothing could undo the damage.

The brothers never returned to their father Ranganui. They remained with Papatuanuku. Their canoe, Te Waka o Aoraki (the canoe of Aoraki) became their permanent home. Many generations passed and eventually the brothers turned into stone. The tallest of them being Aoraki.

This story explains our southern landscape. Te Waka o Aoraki is the South Island. The four brothers now reside on Ngā Tiritiri o te Moana (the 'whitecaps of the ocean'), more commonly known as the Southern Alps. The brothers are Aoraki (Mount Cook) Rakirua (Mount Teichelmann), Rakiroa (Mount Dampier) and Rarakiroa (Mount Tasman).

Tāwhaki

Described as a mythical hero who sought celestial knowledge from his gods⁵, Tāwhaki is a pivotal figure in Ngāi Tahu oral traditions.

Pūrākau are myths and legends. They talk of ancestral feats and help us to understand our world. For Ngāi Tūāhuriri, the Tāwhaki traditions provide useful insights into how knowledge is acquired and transmitted. There are several versions of the Tāwhaki traditions. The following narrative comes from a collection of Ngāi Tahu sources.

⁵ (Tau R. T., 2003)

The story of Tāwhaki starts with Tāwhaki and his brother, Karihi.

Tāwhaki and his brother Karihi set out to find their father. Soon they come upon their sister Pūpū-mai-nono who asks them, “Where are you going?”

They reply, “We are looking for our father.”

Pūpū-mai-nono bids them farewell and they continue on their journey. Unfortunately luck and lack of knowledge of appropriate karakia means that they are unable to cross the oceans. All they seem to be doing is splashing around in the water making no progress. They return to Pūpū-mai-nono’s side to ask for assistance.

The following morning, with their sister in tow, the brothers go to the waters edge and Tāwhaki began to recite karakia. Pūpū-mai-nono said to her brothers, “Go then. Do not let your feet stand in the hollows of the waves, but only above on the crests of the waves, so that you can cross.” Pūpū-mai-nono farewells her brothers and begins to recite her karakia to ensure her brothers have a safe journey.

The brothers cross the oceans and when arriving on land find their ancestress, Whaitiri⁶. She is sitting on the porch of her home counting, “One, two, three, four, five, six, seven, eight, nine...”

The ancestress is blind. The brothers decide to play a trick on her and so they begin to remove objects one by one until the woman realizes that there is someone there. Whaitiri scolds whoever is playing tricks on her and demands they identify themselves. Tāwhaki places his hands over her eyes and miraculously her sight is returned. Full of gratitude Whaitiri pulls the spider cobwebs down from the heavens and ties it to her throat, telling Tāwhaki and his brother to climb to the heavens where they will be taught the karakia of their ancestors, and, find their father. She also warns them to remain true to their purpose and not to climb threads that are not anchored to the land.

The brothers start to ascend, however, Karihi does not heed the warnings and falls to his death. Tāwhaki continues alone. Climbing through the heavens, reciting his karakia.

*“Ka piki Tāwhaki i te rangi tuatahi,
Kake ake a Tāwhaki te rangi tuarua,
Haere ake Tāwhaki te rangi tuakahuru,
Ka puta kai runga kei te hārorerore,
Ka puta kai runga kai tangata okotahi.*

*Tāwhaki ascends the first heaven,
Tāwhaki climbs up the second heaven,
Tāwhaki goes up to the ten heaven,
And arrive above at weakness,
And arrives above where there are few people...”⁷*

⁶ Other versions of the story Whaitiri is Tāwhaki’s grandmother and the blind ancestress they encounter is called Mata-kere-po.

As Tāwhaki ascends he comes across, Tuna, the eel who is making his way down from the heavens to the pool, Muriwai, on earth.⁸ Tuna teaches Tāwhaki some karakia, karakia pertaining to ceremonial rituals for tohunga.

Tāwhaki continues to climb through the heavens. Along the way he spends time with Te Kāhui Whatu, a group of elders who teach him ancient knowledge and rituals.

Soon he comes across a house that seems to call to him. He asks about the house and is told that that is the house where his father's bones hang. Using his newfound knowledge Tāwhaki proceeds to recite karakia and to lead the inhabitants of the house to their demise. Having successfully taken revenge for his father's death, Tāwhaki then enters the house and removes the bones.

Tāwhaki's deeds, his thirst for knowledge and ability to retain and breathe life into the new knowledge captures the attention of Tama-i-waho, an atua. Tama-i-waho is well impressed and decides to pass on his karakia and ancient celestial knowledge to Tāwhaki.

Having achieved his mission of finding his father Tāwhaki leaves the heavens. He brings with him a wealth of new and ancient knowledge.

The Tāwhaki narrative provides a framework for acquiring and transmitting knowledge. It is particularly relevant in a university setting. Tāwhaki's ability to navigate the journey, to seek and build strong relationships, and, his sheer tenacity to keep going until he achieved his goal are all themes that sit well with the purpose of the university.

Rākaihautū

Recent archaeological findings and DNA testing at Wairau Bar, in Marlborough, confirm the first settlement of the South Island occurred around AD1300. Previous indications placed first settlement around AD850. These ancestors travelled long distances to get to Aotearoa, riding the ocean currents and navigating by the stars.

The first people to settle in Te Waipounamu, the South Island, came aboard the Uruao. A canoe captained by explorer, Rākaihautū. This is his story.



Many generations ago our ancestors lived in a place called Hawaiki. There lived a chief, Taitewhenua, who decided to give his sea voyaging canoe to Matiti. Matiti was a renowned tohunga kōkōrangī, an astronomer. He passed the canoe to Rākaihautū, encouraging him to explore new lands.

⁷ (Tiramorehu, 1987)

⁸ (Tau T. M., 2011)

Following the advice of Matiti, Rākaihautū and his kin of Te Kāhui Tipua, Te Kāhui Roko, and Te Kāhui Waitaha, boarded the Uruao and navigated their way to Te Waipounamu. Landing first in Nelson, they divided into two groups. Rākaihautū led his group, by foot to Foveaux Strait.

*“Ko Rākaihautū te takata nāna i tīmata te ahi ki ruka ki tēnei motu”.⁹
Rākaihautū was the man who lit the fires of occupation on this island.*

With his kō or digging stick, Tūwhakaroria, Rākaihautū travelled south, digging out the lakes and rivers in Te Waipounamu. When he was finished fashioning the waterways, Rākaihautū rested his kō on top of a mountain. He gave the kō a new name, Tuhiraki.

Today that mountain is known as Tuhiraki (Mt Bossu), it stands overlooking Te Pātaka o Rākaihautū, the storehouse of Rākaihautu, more commonly known as Banks Peninsula.

Rākaihautū’s deeds are commemorated across the landscape of the South Island. He is credited with creating the southern lakes Tekapo, Pukaki, Ohau, Hawea, Wanaka, Whakatipu Waimaori, Whakatipu Waitai, Te Anau. In the Canterbury area he created Te Aitarakihi near Washdyke, Te Waihora (Lake Ellesmere) and Wairewa (Lake Forsyth). These are only some of the waterways he created throughout the island.

Tamatea

According to Teone Taare Tikao, a Ngāi Tahu ancestor, the canoe Takitimu, having unloaded most of its passengers in the North Island, continued its journey south. Tamatea was the captain on the canoe. This is his story.

Caught in a storm, the crew of Takitimu valiantly tried to save their canoe. Day and night they fought the raging storm, finally making it to Foveaux Strait. Exhausted, hungry and scared, the crew worked to bring the broken canoe safely ashore. They limped slowly into Te Waewae Bay but were overcome again by the unforgiving sea. The canoe broke, tossing all the people and cargo onto the beach.

Tamatea and his crew rested for some time at Te Waewae Bay. However as the season drew on and winter began to be felt, Tamatea decreed that the long journey home needed to commence.

The travel north was filled with adventure. A number of these adventures are recorded in several the place names and landmarks throughout the South Island.

Fire was important to these earlier travellers. Fortunately Tamatea’s sacred flame had been saved when the Takitimu canoe capsized. Contained in a hollowed out log, the smouldering embers were jealously protected by its guardians.

When the party arrived at Oamaru, for some reason or other, the fire sank into the ground, the next morning all that could be seen were the dead ashes and charred stick.¹⁰ The sacred fire

⁹ (Pokuku & Eli)

¹⁰ (Tikao, 1990)

burnt long and hard, burning deep into the ground, burning rocks. Soon all that was left was ash. Centuries passed, the ash consolidated and formed stone. That stone is now known as Oamaru Stone or sandstone.

Tamatea and his people continued up the Island. Taking rest at Rāpaki, in Lyttelton, Tamatea realized he needed help. He climbed to the top of the mountain overlooking Rāpaki and sent karakia (incantations) back to a tohunga (expert) called Ngatoroirangi.



At the time Ngatoroirangi was resting at the foot of Tongariro, in the Bay of Plenty. He heard Tamatea's call for help so sent a request to his two sisters, Te Pupu and Te Hoata to take fire to Tamatea.

The sisters could change themselves into fireballs. They sped across the landscape, gouging out the riverbed of Whanganui River, they leapt across Cooks Strait to Nelson and travelled on until arriving on the Port Hills. From there they sped along the top of the hills until they reached Tamatea at Rāpaki.

Tamatea and his people were saved. They followed the warm path all the way to the foot of Tongariro, where they thanked the tohunga.

As the sisters were travelling down the islands, embers dropped off causing thermal activity. Two such places were Hanmer Springs and Maruia Springs.

What can we learn from these narratives?

There are layers and layers of history and stories on this land. Some stories pertain to specific areas, others to vast landmasses. Each narrative delivers messages about lessons learnt. They stitch a rich tapestry.

All of these stories convey ancestral knowledge of the stars and celestial bodies, of navigation and of instruction. Navigation was an essential tool for seafaring people.

The narratives provide a unique Ngāi Tūāhuriri, Ngāi Tahu and Māori view of the world. It gives guidelines on where we sit within a wider context; it reinforces our notion of looking into the past as we move into the future. Our story doesn't just start with us. It starts well before us and our immediate ancestors. This body of knowledge is the foundation that anchors us to this place and provides the framework for going forward.

How does this translate to the campus masterplan?

These narratives provide a source of inspiration. By locating the university within these narratives a strong foundation can be laid. A foundation for how the campus is laid out, how the movement of people is considered, how the purpose, name and design of buildings and spaces are thought about.

All of these narratives can be retold in the treatment of buildings and spaces, landscape, integrated art works, imagery and names on campus. These will become more evident in the design guidelines that will be produced to accompany this document.

Tohu Whenua – Understanding the cultural landscape

Land is important

Water is important

People are important

Wayfinding

Tūrangawaewae – place making

Mahinga kai is important

Manaaki

Navigation

Going forward **looking** backwards

“Ngāi Tahu aspirations for urban development is to decrease the overall impact on existing infrastructure, and to find and implement alternative low impact and self solutions for water, waste, energy and biodiversity issues.”¹¹

Ngā Pākihi Whakatekata o Waitaha are the Canterbury Plains. In early times, the plains were covered with a mixture of dryland vegetation. The Waimakariri was known to flood across the plains. Much of the land on which Christchurch city now sits was a complex network of wetlands and swamps, providing habitat for many mahinga kai species. The plains were also home to several flightless native birds. The foothills and mountains making up part of Ngā Tiritiri o Te Moana (the Southern Alps) and Te Pātaka o Rākaihautū (Banks Peninsula) were extensively forested providing an abundance of food.¹²

The influx of settlers and the changes of landuse changed the landscape forever. Wetlands were drained and native vegetation was removed. This along with the introduction of new species and new technology left the traditional mahinga kai sites and practices scrambling to keep up. Following the 1848 crown purchase of Canterbury, the traditional access to sites were further eroded and food gathering relied more on non customary methods.

In this new rebuild space, Ngāi Tūāhuriri are very clear on what is important. Sustainable practices that enhance Papatuanuku; provide clean waterways; feed the people are at the top of the list.

¹¹ (Lenihan, Hullen, Pearson, Oliver, & Lilley, 2008)

¹² (Te Taumutu Rūnanga, 2015)

Water and land

Treating Papatūānuku with respect is important to Ngāi Tahu and Ngāi Tūāhuriri. Water is the life force, the blood of Papatūānuku. Enhancing the streams that run through campus, managing water pollution, restoring native flora, fauna and habitats and addressing the impact of buildings and materials will go a long way to improving water quality and enhancing the richness of the land.

Mahinga kai

And the associated custom of kai hau kai (sharing food) are of paramount importance to Ngāi Tahu and Ngāi Tūāhuriri culture and identity. When the waterways and surrounds are healthy then our mahinga kai will once again flourish. This will impact upon our social, economic, cultural and spiritual wellbeing. Mahinga kai encourages and reinforces people relationships and land kinship relationships.

Tūrangawaewae

Talks about having a sense of belonging, having a place to stand. This is an essential element for Ngāi Tūāhuriri. As a norm, hapū and iwi operate as a collective. Their notion of community and community wellbeing is based on their kinship and shared philosophies. Building communities, dynamic hubs which encourage people into the university has to be a goal.

As part of tūrangawaewae is the notion of a whare on the University campus. Ngāi Tūāhuriri is clear that all the protocols and full functions of a marae remains the domain of Ngāi Tūāhuriri. This means that the University is welcome to bring their significant guests or occasions to Tuahiwi.

Further, Ngāi Tūāhuriri acknowledge that it is important to have a gathering space in the heart of the campus, which, on occasion can be used as a whare. The proposed multipurpose hall could fit this brief well.

Discussions for properly resourcing this space would be useful in the bigger scheme. Observations of these types of facilities on tertiary campuses show that the successful ones have a level of paid staffing attached so that mana whenua and Māori staff on campus are not overtaxed on their time and commitments.

Landmarking

Restoring the cultural landscape through referencing visual or metaphorical points of significance such as Pūtaringamotu (Riccarton Bush), Maungatere (Mt Grey), Ngā Kōhatu Whakarakaraka o Tamatea (The Port Hills) and Te Waihora (Lakes Ellesmere) will connect the campus to the land and its narratives. The University is part of a much deeper history. Referencing landmarks rather than built structures will give a sense of absolute permanence.

Reading the campus

Being able to read the campus in terms of its main axis, its entrances and exits, and its spatial arrangement is essential. Knowing where the heart of the campus is and the flow from it to the various parts of the body support mana whenua notions of whakapapa and manaakitanga. Everything needs to connect and make sense. When anyone approaches the campus they should be able to clearly identify the front door, they know that when they enter they are likely

to enter the lounge first and then maybe the kitchen. For Ngāi Tūāhuriri, the heart of the campus is where you are welcomed, where you are fed, where you are made to feel comfortable and safe.

Wayfinding

Will help to navigate through campus. This can be done in a variety of ways. Using the natural landscape of the campus, waterways can be used to reference location and movement. Treatment of the spaces between buildings, signage, interpretation panels, plantings and landscaping are obvious options. When Ngāi Tūāhuriri thinks about wayfinding in the context of the pā and marae complex they are secure in the knowledge that no matter where they go in Aotearoa there is a well-entrenched marae template. There will be an obvious entrance or gateway, there will be a space between that and the front door of the house. To the rear or side of the house will be a dining room and kitchen. To the other side will be the ablutions. At the back of the complex will be a kauta or cook-house – the real heart of the pā. Within sight of the meeting house will be a church and a graveyard. The only signs that usually appear on the marae are the signs above the main doorway to each building.

Naming

On marae the buildings and spaces often carry a name. The name is most likely to reflect the purpose or function of that space; may recognize a significant event or landmark; or will be the name of an ancestor. Names on the marae are not random. They will follow a map of some kind. That map may be a genealogical map, a landscape map or a kaupapa map. Each name will somehow connect to the next, each adding to a bigger narrative.

The University already has layers of naming maps laid over it. Buildings on campus already carry functional, benefactor and ancestral names e.g. MacMillan Brown, James High and celestial names e.g. Puaka, Matariki, Te Aotahi. A template already exists.

Between 1915 and the 1920s, Herries Beattie, an ethnologist, travelled extensively throughout the South Island. He recorded countless interviews and amassed massive amounts of information about the Māori world and settler life. Following is his list of celestial names associated with Te Waipounamu. There is still a significant amount of work to be done on this chart, this will occur over the coming weeks.

NGĀI TAHU NAME	PROPER NAME	CHARACTERISTIC
Autahi mā Rehua Te Ariki o te tau	Canopus	
Puaka	Rigel	
Tokopa		
Te Ika o te Raki	Milky Way	
Takurua	Sirius	
Te Ariki o Te Ika o Te Raki	King of the Milky Way	
Mirimiri	Jupiter	
Haere-ahiahi	Venus as evening star	
Kopuparapara	Venus morning star	

Matariki	Pleiades	
Ngakapa	A group of stars in a straight line, shows the near approach of Puaka	
Tawera	Morning star	
Hirauta		
Hiratai		
Te Parinuku		
Te Pariraki		
Te Kahui Whetu		
Pungarehu		
Makimotumotu		
Wero i te ninihi		
Wero i te kokota		
Wero i te au maria		
Te Ahuru		
Te Wewera		
Te Mahana		
Whitikaupeka		
Manako-uri		
Te Kore		
Manako-tea		
Te Rama a Tawhaki Kahukura	Aurora Australis	
Teka	Southern Cross	
Tuhinapo	Coalsack nebula	
Meremere	Venus as a morning star	
Whatutaki te marama ki te ra	Meeting of sun and moon	
Putā mai te ra Haea te pu ata Ko Putā mai te ra	Sunrise	
Kua to te ra	Sun set	
Maramahuakea Korohiti te marama	New moon	
Pikopiko i te rangi	Elipse	
Matamata kokiri Wheturere Whetutaka Matakoke Rongomai	Meteor	
Ika whetu	Comets	

The list is quite extensive. More research is required to confirm the stars and correct spellings. In Beattie's book, *Traditional Lifeways of the Southern Māori*, there are also stories and characteristics attached to the stars, characteristics that can be taken into consideration in the naming convention for buildings and spaces.

When thinking about the University, its purpose and aspirations, it seems an obvious fit to consider laying a navigational map over the campus. Navigation and discovery are traits synonymous with universities.

Whakaaro Toi – Designs and creativity

Symbolism and metaphor

Stories are always overloaded with cultural symbols and iconography. These narratives are no different. No longer is the sky and earth just ‘things’ now they are parents, they are nurturers, and they are guides. Spiders feature as the weavers of connections from earth to heaven. They symbolically weave together the strands of genealogy.

These symbols and metaphor provide a plethora of ideas for creative talents. Visual indicators like the design of buildings, treatment on the exterior of buildings, the patterning of central staircases and lift doors and walls, patterning treatment of ceilings and canopies, landscape and a myriad of other opportunities.

Integrated art

Ensuring these visual indicators are integrated into the fabric of the buildings will need early planning and buy in. Too often art is considered a ‘nice to have’ addition to a space rather than something that is needed.

Whare nui or meeting houses are classic examples of integrated art. The carved porches, woven interiors and painted rafters are all integrated art. Infact, sometimes the dimensions of meeting houses are changed to accommodate the requirements of the carvings and weaving.

Integrated art brings a soul to the space. Art placed on the wall or in a space after the fact don’t tend to have the same impact.

Ngāi Tūāhuriri considers it important that art is integrated. This art tells the story of the space, the reason the space exists, the history of the space.

Landscape

Ngāi Tūāhuriri and Ngāi Tahu have lists of native flora and fauna for this region. Both have ideas about what could be done on campus to recognize these species, and, how they might enhance what is already there. Again the strong theme of mahinga kai and whakapapa underpins the thinking. Further detail will follow.

Use of Te Reo

The integration of te reo Māori in bilingual signage, names, wayfinding and across all levels of the University will help to highlight the integration of cultural values whilst fostering recognition of a regional and national identity.

Our unique place in the world should be celebrated. Te Reo Māori is a core identifier. The use of words and phrases unique to Ngāi Tahu and Ngāi Tūāhuriri will not only pay homage to mana whenua but will also provide a learning opportunity for all.

The use of bilingual names on buildings and spaces will also recognize the strong partnership between the University and mana whenua. Agreed Māori names based on a star map is a tangible, achievable outcome.

Kawa and tikanga

The University resides under the mantel of Ngāi Tūāhuriri. Therefore the appropriate cultural customs and practices should be guided by them. This statement is easy to say but often very difficult for institutions to swallow or for mana whenua to truly engage in. For mana whenua it often comes down to a capacity issue. For institutions it will go against absolutely all instincts and standard business practice.

The University is leagues ahead of its competitors. Iwi and mana whenua relationships have been forged over a number of years. The fact that the Ngāi Tahu Research Centre operates on campus is a huge indicator of the depth of the relationship.

The fact that a number of the senior Māori staff are Ngāi Tahu, that the Ngāi Tahu Research Centre is located at the university, and, that there was a willingness to bring another Ngāi Tahu person into the mix to prepare this document and advise on an ongoing basis, speaks volumes. The University has the capacity on campus to engage with mana whenua, face to face. Equally mana whenua has the opportunity to provide input from an informed place.

Moving forward, this model could well provide a useful template for other institutions.

Design and graphics

A lot of work has been generated around the ongoing rebuild of Christchurch. Ideas around new approaches to design and how that supports the needs of the new generations are percolating all over Christchurch and the world.

The age old tension of the traditional view versus the contemporary approach is a constant. Equally the question about how much is too much and how much is just tokenistic is challenging us all.

Recently some design work was carried out by Hori Matakī, a young creative talent of Ngāi Tahu, and Te Whānau a Apanui descendent. The work was based on weaving together traditional Māori patterning and iconic non Māori symbols. It also based that patterning on a navigational and celestial theme. The work is clever and creative. It is attached as an appendix.

These are exciting times. Ngāi Tūāhuriri are keen to explore the weaving together of designs and patterning. They are also keen to find ways to engage Ngāi Tahu and iwi creative talent into this space.

Te Aranga Māori design principles

The Te Aranga Māori design principles developed by Ngā Aho (the national network of Māori design professionals) provides a useful framework for considering design ideas at the University. These principles are entirely consistent with the values of Ngāi Tūāhuriri and Ngāi Tahu. The

framework helps to frame the measures and considerations for all parties. Please find attached the design matrix.

Whakamutunga – Conclusions

Canterbury University is part of a rich cultural narrative. Narratives which give insights into the Ngāi Tūāhuriri psyche, which provides strong foundational messages and makes available a source of creative inspiration, passion and aspiration.

Ngāi Tūāhuriri values its relationship with the University and is committed to strengthening it. The inclusion of our values and aspirations into the masterplan would definitely signal a new level of relationship.

There are exciting times ahead and Ngāi Tūāhuriri are keen to be involved.

The anticipated next steps are the finalization of this document, the creation of a cultural design guideline that drills down into specific detail around all of the themes contained in this document; and, ongoing engagement and advice as the University moves into its next phase of masterplanning.

Glossary

Hapū

A kinship group or sub tribe usually made up of several generations of kin who share descent from a common ancestor.

Iwi

An alliance of intergenerational kinship groups or tribe, descended from a common ancestor.

Karakia

This is translated as an incantation. It is common for karakia to be called prayers or blessings. Traditional karakia were more than just prayers and blessings. More often than not, karakia recite genealogy, describe events and stories, and, calls upon celestial beings and departed spirits to perform tasks.

Kaupapa

Translated as subject, theme or purpose or initiative.

Mana

Translated as prestige, mana is different things to different people. To have mana is to have authority, presence or influence. It also means to be held in high respect. Mana can be inherited and transferred.

Mana whenua

Mana whenua refers to the mana or 'authority' held by the local hapū or iwi over the land or particular area. This authority is inherited and is also based upon the continued occupation of and care of the land or area for several generations.

Ngāi Tūāhuriri are mana whenua for Christchurch city. They are responsible for maintaining the appropriate protocols and customs for this area.

Te Waipounamu

Is the official bilingual name for the South Island of New Zealand. Literally, the words mean means the waters of greenstone. This is in reference to the precious greenstone or pounamu that is only found on the west coast of the South Island.

Tohunga

A tohunga is a skilled person, an expert in their particular art form. Traditionally tohunga were trained in karakia appropriate to their art form. They were respected individuals who were promoted to the tohunga status by their peers. They were trained in the knowledge of cosmology, navigation, astronomy, medicine, history, genealogies, the environment and the nature of of the relationship of people to the gods.¹³

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Appendices

- Te Aranga Māori Design

¹³ (Mead, 2003)

